



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

**University of Missouri Wind Ensemble
and the
All-Juniors Honor Band**

Dr. Brian A. Silvey, conductor

Dr. Christian M. Noon, conductor

Dr. Amy M. Knopps, guest conductor

**Featuring
Andrew Wiele, clarinet**

**February 21, 2022 | 7:00pm
Missouri Theatre**

Wind Ensemble Program

American Overture for Band (1953) **Joseph Willcox Jenkins**
(1928-2014)

Premiere Rhapsody (1910) **Claude Debussy**
(1862-1918)

Guest soloist, Mr. Andrew Wiele

One Life Beautiful (2010) **Julie Giroux**
(b. 1961)

Guest conductor, Dr. Amy M. Knopps

Finale to Symphony No. 5 (1937) **Dimitri Shostakovich**
(1906-1975)

All-Juniors Honor Band Program

To Dance Among the Stars (2020) **Brian Balmages**
(b. 1975)

Earth Song (2012) **Frank Ticheli**
(b. 1958)

Diamond Tide (2015) **Viet Cuong**
(b. 1990)

- I.
- II.

Galop (1959/1971) **Dmitri Shostakovich**
(1906–1975)
trans. Donald Hunsberger (b. 1932)

Program Notes

American Overture for Band

Joseph Willcox Jenkins was born in Philadelphia and started composing at the same time he began taking piano lessons as a young boy. He studied formally with composer Vincent Persichetti at the Philadelphia Conservatory of Music while simultaneously pursuing a pre-law degree at the nearby St. Joseph's College. Further musical studies followed at the Eastman School of Music in Rochester, New York, where Jenkins earned both bachelor's and master's degrees and counted among his mentors more luminaries of American classical music, including Howard Hanson and Bernard Rogers.

Jenkins embarked on his professional career by joining the military and serving on the arranging staff of the U.S. Army Field Band at Fort Meade, Maryland. With the goal of showcasing the superb horn section of that band, Jenkins composed his *American Overture for Band* in 1953. Although he wrote the work for the Army Field Band, the overture quickly gained attention from the band community at large and has since become one of the most often performed works in the concert band repertoire.

American Overture for Band calls for skilled playing by several sections, especially the French horns. It is written in a neo-modal style being flavored strongly with both Lydian and Mixolydian mode. Its musical architecture is a very free adaptation of the sonata form. The music material borders on the folk tune idiom, although there are no direct quotes from any folk tunes. It was the composer's first band piece and remains his most successful work

One Life Beautiful

Julie Giroux was born in Fairhaven, Massachusetts, and attended Louisiana State University and Boston University. She has studied composition with John Williams, Bill Conti, and Jerry Goldsmith. After graduating from school, Giroux moved to Los Angeles, where she began composing, arranging, and conducting music for television and films, including an engagement writing the music for the Emmy Award-winning miniseries *North and South*. Since then, she has also worked on the television series *Dynasty* and *The Colbys*, as well as the movies *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*. Giroux received her first Emmy nomination in 1988 for her work on *North and South, Part II: Love and War*, and her first win in 1992 for music direction of the 64th Annual Academy Awards, a category in which she was not only youngest recipient, but also the first woman to win the award. Currently, she has accumulated more than 100 film and television credits and has arranged for celebrities such as Michael Jackson, Madonna, Celine Dion, Billy Crystal, Paula Abdul, and Liza Minnelli, among others.

Giroux wrote the alluring and captivating piece *One Life Beautiful* as a commission by Ray Cramer, former director of bands at Indiana University. The composition pays tribute to Cramer's daughter Heather Cramer Rue, whose life was tragically cut short by a car accident in the summer of 2009. The title has a double meaning. One refers to the delightful "one life" beautifully lived by Cramer's daughter and the strong impact she had on those around her. The other meaning emphasizes that having one life is what makes our existence so sacred and cherished. Giroux's demonstrates her experience as an adept composer of eloquent and passionate music for film and television in this moving work.

The main theme, beautiful yet sad, seems to ebb and flow within the tempo of the piece. Although there is an abundance of agogic and dynamic markings throughout the piece, Giroux stresses that the work could be performed in a myriad of ways and encourages performers to play with their "own heart, mind, and musicality at the helm."

Premiere Rhapsody

Claude Debussy is remembered in music history as one of the leading exponents of Impressionism. This movement in music and art was characterized by lush colors and textures, and great subtleties of shape and contour.

In art, the paintings of Claude Monet (1840-1926), especially his famous “water lilies”, visually exemplify the Impressionist movement. In music, the works of Debussy represent the extraordinarily beautiful musical palette of colors that personify Impressionism. Harmonic innovations of the Impressionists included the use of whole tone scales, pentatonic scales, and non-traditional modulations and chromaticism. These new devices separated Impressionist harmony from other musical forms and previous stylistic periods.

As is the case with many other compositions for clarinet by the great masters, Debussy composed the *Premiere Rhapsody* towards the end of his life. The piece was commissioned by the Paris Conservatoire for their annual examinations in 1910. So, this work is actually a “Solo de Concours” (competition solo) written to test the abilities of the clarinet students at the Conservatoire. As was tradition, the students were given the music to prepare and memorize one month prior to the examinations. In addition to performing the required solo piece at the examinations, the students were also tested on sight reading. For this test in 1910, Debussy composed a very short and charming work for clarinet and piano entitled *Petite Pièce*.

Finale to Symphony No. 5

Shostakovich was the son of an engineer. He entered the Petrograd (now St. Petersburg) Conservatory in 1919 where he studied piano with Leonid Nikolayev until 1923 and composition until 1925 with Aleksandr Glazunov and Maximilian Steinberg. He participated in the Chopin International Competition for Pianists in Warsaw in 1927 and received an honorable mention but made no subsequent attempt to pursue the career of a virtuoso, confining his public appearances as a pianist to performances of his own works.

Symphony No. 5, Op. 47, informally subtitled “A Soviet Artist’s Practical and Creative Response to Just Criticism,” was Shostakovich’s attempt to regain official approval after his work had been condemned by Joseph Stalin. *Symphony No. 5* premiered November 21, 1937, in Leningrad (now St. Petersburg, Russia). The work is dark, dramatic, and ultimately forthright in its courage.

Like other artists of the Stalin era, Shostakovich labored throughout his life under a totalitarian system that took international popularity as evidence that one was flouting the officially sanctioned ideology. Stalin’s negative reaction in 1936 to Shostakovich’s opera *Lady Macbeth of the Mtsensk District* had caused the composer’s music to be banned from the stage throughout the Soviet Union. Shostakovich sought a way to produce a work that would please the authorities without entirely bending to their will. His response took the form of *Symphony No. 5*, which was composed for the 20th anniversary of the 1917 Revolution.

Despite the composer’s statements and the surface acceptance of officials, however, Shostakovich’s fifth symphony is far from repentant. It is a cry of rebellion, with its opening measures steeped in anger and its conclusion only slightly more optimistic. Moreover, the elements of Western style—its forms and patterns and structures—are even more strictly applied here than in Shostakovich’s earlier works.

The symphony’s impact on the public was intense. According to the composer himself, many people in that first audience wept openly because they understood what the music was saying, whereas others, stunned by what they had heard, filed silently out of the hall after the performance, overwhelmed by its powerful message.

To Dance Among the Stars

Joy. Wonder. The infinite backdrop of space and the stars... These thoughts inspire a bold rhythmic fanfare and the uplifting themes found throughout this formative work. A beautiful, ethereal section uses extended percussion techniques to portray the expanse of the universe, allowing the listener to slow down and reset. Having emerged renewed, we dance our hearts out one final time.

Earth Song

With sweeping melodic lines and intense dynamic contrast, Frank Ticheli captures the gamut of emotion with

this beautiful transcription for band. Originally composed for unaccompanied voices with his own text as inspiration and sampled works such as *Sanctuary*, ***Earth Song*** unites the power of words and images with melody, harmony, and dynamics to blend this work into a tonal analogue of emotive life. The following is an excerpt from Ticheli's original text:

But music and singing have been my refuge,
And music and singing shall be my light.
A light of song, shining strong.
Through darkness and pain and strife, I'll sing, I'll be . . . Live . . . See.

Commissioned by and dedicated to the Faubion Middle School Band for its performance at the 2012 Midwest Clinic.

Diamond Tide

A 2010 article published in *Nature Physics* details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don't melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn't nearly as appealing or beautiful as liquid diamond.) Therefore, the addition of extremely high pressure -- 40 million times the pressure we feel on earth at sea level -- is crucial to melt a diamond.

The extreme temperature and pressure used in this experiment are found on Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets' peculiar magnetic and geographic poles, which do not line up like they do here on earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools -- just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide...

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for ***Diamond Tide***, which utilizes the "melting" sounds of metallic water percussion and trombone glissandi throughout.

Galop

This rousing gallop was part of a musical comedy and film *Moscow, Cheryomuski*. The story takes place in late 1950s Moscow, where a smart new block of apartments has been built and everyone is desperate to live there. Newlyweds Sasha (a crane operator) and Masha (an explosives expert) along with their friends Boris (a chauffeur) and Sergei (a cook) all dream of having a place of their own. While keys are withheld from their rightful owners, Sasha lifts Boris and Sergei up to their new home in her crane. During a later scene as Sasha and Masha host a house-warming party, a local government official (who illegally plans to knock two apartments into one for his ambitious new wife) comes bursting through the neighboring wall. It is during this scene that *Galop* is scored. The score accompanies a reckless chase full of physical comedy. At the end of this unusual story, the residents find a way of exposing all the corruption, and the wrong-doers are defeated, leaving everyone else to live happily ever after.

CONDUCTORS

Brian A. Silvey

Brian A. Silvey (BME, Morehead State; MME, Wichita State; PhD, University of Texas-Austin) is Director of Bands and Professor of Music Education at the University of Missouri. At MU, he teaches undergraduate and graduate music education courses, conducts the Wind Ensemble, and provides oversight to the entire band program. Dr. Silvey has presented music education research and teacher preparation clinics at state, national, and international venues. Recent presentations have included the Society for Music Teacher Education conference in Greensboro, North Carolina (2019), College Band Directors National Association conference in Tempe, Arizona (2019), the Clifford K. Madsen Symposium on Research in Music Behavior in Estes Park, Colorado (2019), the International Society for Music Education conference in Baku, Azerbaijan (2018), and the Music Research and Teacher Education National Conference in Atlanta, Georgia (2018). He is published in the *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*, *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, *Journal of Band Research*, *Missouri Journal of Research in Music Education*, *Research and Issues in Music Education*, the *Choral Conductor's Companion*, and the *Teaching Music Through Performance in Band* series. A co-authored book chapter on conducting (with Dr. Steven Morrison, Northwestern University) is scheduled to appear in the *Oxford Handbook of Music Performance* in 2021. He currently serves as Editor of the National Association for Music Education journal, *Update: Applications of Research in Music Education* and on the editorial board of the *College Band Directors National Association Research Journal*. He previously served on the editorial board of the *Journal of Research in Music Education* and as Editor of the *Missouri Journal of Research in Music Education*.

His research interests include conducting expressivity and effectiveness, instrumental conducting pedagogy, and preservice teacher preparation. While at the University of Missouri, Dr. Silvey has received the Writing Intensive Teaching Excellence Award, the School of Music Faculty Excellence Award, the Gold Chalk Award for Teaching Excellence, and the William T. Kemper Award for Teaching Excellence, the highest teaching award given to faculty at MU. He is an experienced events adjudicator, guest conductor, and guest clinician, having worked with bands across the United States.

Amy M. Knopps

Amy M. Knopps is the Associate Director of Bands and Director of Athletic Bands at the University of Missouri where she directs Marching Mizzou, Mini Mizzou, Symphonic Band, and teaches courses in the music curriculum of the School of Music. Prior to her appointment in the fall of 2017, Dr. Knopps served for seven years as Associate Professor of Music, Associate Director of Bands, and Director of Athletic Bands in the School of Music and Dance at Eastern Michigan University. While at Eastern Michigan she was a Faculty Spotlight Recipient, the Eastern Michigan University Thank-A-Teacher Inaugural Recipient, and featured in a historic exhibition titled, "In Her Shoes: Forging Paths at EMU" as she was the first woman to direct the Eastern Michigan University Marching Band and serve as Associate Director of Bands.

Dr. Knopps earned degrees from The University of Georgia (DMA), the University of Kansas (MM), and the University of Missouri (BS, Ed.) where her principal conducting teachers were Dr. John P. Lynch and Dr. Dale J. Lonis. While at Georgia and Kansas she held conducting associate positions that involved conducting both concert and athletic bands as well as teaching courses in the music curriculum. During her time at The University of Georgia, Dr. Knopps received the Hugh Hodgson School of Music Director's Excellence Award and at the University of Kansas she received the Russell L. Wiley Graduate Conducting Award.

Additional teaching experience includes numerous years as Director of Bands at Center High School and Center Middle School in her hometown of Kansas City, Missouri where she guided all aspects of the diverse and

award-winning band program. While in the Center School District, Dr. Knopps received the 2003 Missouri Fine Arts Outstanding Teacher Award and the 2004 You Make the Difference Award for her dedication and commitment to excellence in education. As an advocate for new wind music, she solely commissioned and premiered Jonathan Newman's *1861* for concert band in 2003 and continues her commitment to contributing to the wind band repertoire through additional commissions for Symphonic Band at the University of Missouri.

Dr. Knopps continues to be an active conductor, clinician, and adjudicator across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. Each summer she serves as a clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois working with high school and collegiate drum majors from across the country. Dr. Knopps is also known for her published contributions as she has authored several articles for *School Band and Orchestra Magazine*, and has contributed to eight volumes of the *Teaching Music Through Performance in Band* series. In addition to her published articles, she has completed extensive research on American-Sponsored overseas secondary band programs in the People's Republic of China.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving on the CBDNA Athletic Bands Committee and as Missouri State Chair, World Association for Symphonic Bands and Ensembles (WASBE), the National Association for Music Education (NAfME), National Band Association (NBA), Phi Beta Mu, Tau Beta Sigma, Kappa Kappa Psi, currently serving as the sponsor for the Eta Upsilon chapter, the Griffiths Leadership Society for Women, currently serving on the Executive Committee as Chair, and QEBH, the oldest of six secret honor societies at the University of Missouri. In 2021, Dr. Knopps was named Associate Professor of the Year by the College of Arts and Science and received the Purple Chalk Teaching Award. She currently resides in Columbia, Missouri with her two cats Buddy and Rocky.

Christian M. Noon

Christian M. Noon is Assistant Director of Bands and Assistant Teaching Professor of Music Education at the University of Missouri. At MU, he teaches graduate and undergraduate courses in music education, conducts the University Band, assists in the direction of Marching Mizzou, and directs the women's basketball band. He began his professional career as the instrumental music director at Elizabeth High School in Elizabeth, CO. During his time as a public school music teacher, Dr. Noon worked with bands and orchestras of all levels (beginning to advanced).

As a conductor, Dr. Noon is a proponent of new, exciting, and sophisticated works for winds. In particular, he is devoted to promoting and performing works for winds by underrepresented composers. He is an advocate for more equitable processes of repertoire selection among conductors that give voice to composers of underrepresented groups. He believes that doing so will create more diverse and engaging large ensemble musical experiences for both the ensemble members and the audience.

Dr. Noon's research interests include philosophy, sociology, and social justice in music education, as well as preservice music teacher and music teacher educator identity development and conducting. As a music teacher educator, seeks to provide his students with tools, skills, and experiences that allow them to envision new forms of school music education that are inclusive of, but also much more expansive and diverse than band, orchestra, and choir.

Dr. Noon's research has been published in *Update: Applications of Research in Music Education*, and *Journal of Music Teacher Education*. He has also presented research at the Florida Music Educators Association conference and the Society for Music Teacher Education conference. He holds professional memberships in NAfME, CBDNA, and the Pi Kappa Lambda Honor Society, as well as honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Wind Ensemble Roster

Piccolo

Nicholas Wu

Flute

Jillian Russell
Emily Schlittler
Lauren Marino

Oboe and English Horn

Kara Donnelly
Matthew Barnes
Graham Bond

B-Flat Clarinet

Mitchell Sidden
James Langen
John Bell
Meghan Brown
Riley Siebert
Elizabeth Ganey
Meg Swords
Tricia Carver-Horner

Bass Clarinet

Allison Davis

Alto Saxophone

Zach Nenaber
Logan King

Tenor Saxophone

Andrea Lee

Baritone Saxophone

Jackson Huenefeldt

Bassoon

Jack Snelling
Lauren Nadler

Trumpet

Carlot Dorve
Alex Weinzierl
Erik Kvam
Nathan Lowell
Emily Gilley
Faith Hall

Horn

Maddie Hogan
Sydney Hendrickson
Kayla Modlin
Hayden Alley

Trombone

Robert Fears
Tyler Martindale
Hunter Hamby, bass

Euphonium

Mackenzie Chosy
Jacob Presler

Tuba

Wyatt Moore
Adam Johnston

Percussion

Jeremiah Ingram
Emily Miclon
Liz Fetzer
Mac McPike
Chloe Hart
Alex Baur
Colton Johnson
Riley Berens

Piano

Mackenzie Harrington

String Bass

Sammy Asel

All-Juniors Honor Band Roster

Piccolo

Jonathan Hazlett

Flute

Noelle Abend
Emma Brownfield
Sarah Brungardt
Sarah Chapman
Robin Chew
Kierra Coleman
Darrah Dickinson
Emma Landwehr
Caroline Ma
Kayla Rolley
Zoe Truax
Mallory Wells
Kennedy Wrisinger

Bb Clarinet

Chloe Crooks
Jillian Fick
Caiti Harts
Angel Hinojoza
Madilyn Irvin
Raylee Jackson
Monica Potter
Kaylee Schibi
Alexis Schnetzler
Yoell Tewolde
Emily Westerman
Andrew Wilkie

Bass Clarinet

Amaya Anderson
Carter Meyerhoff

Alto Saxophone

Isabel Belcher
Cameron King
Mateo Navarro
Allison Schooley
Andrew Underwood

Tenor Saxophone

Jenna Brock
Taryn Fuemmeler

Baritone Saxophone

Caleb Hays

Bassoon

Logan Storck

Trumpet

Zaide Lopez
Skyler Lyons
Matthew Redshaw
Hayden Schapeler
Caleb Shepard
Corban Springs
Robell Tewolde
Reagin Toten

Horn

Dyllan Day
Allison Drennan
Caroline Linberger
Rory Jenkins
Rainier Sode

Trombone

Kyle Drewes
Timothy Pursell
Hannah Rice
Evan Swope

Euphonium

Andrew Edgar
Christopher Harris

Tuba

Conner Baysinger
Anthony Briley
Alex Davidson
Cleo Davis
James Knight
Wesley Miner
Jonathan Price
Carson Safranski

Percussion

Carson Allen
Andrew Gunderson
Ryan Heckman
Caleb Martin
Lillian Moreland
Benjamin Strohm
Case Warson
Hudson Welch